

# FR. CHOPINS Pianoforte-Werke

revidiert und mit Fingersatz versehen  
(zum grössten Teil nach des Autors Notierungen)

von

**Carl Mikuli.**

**Einzel-Ausgabe.**

## Band I. Mazurkas.

- No. 1. Op. 6 No. 1. *Fism.*  
No. 2. Op. 6 No. 2. *Cism.*  
No. 3. Op. 6 No. 3. *E.*  
No. 4. Op. 6 No. 4. *Esm.*  
No. 5. Op. 7 No. 1. *B.*  
No. 6. Op. 7 No. 2. *Am.*  
No. 7. Op. 7 No. 3. *Fm.*  
No. 8. Op. 7 No. 4. *As.*  
No. 9. Op. 7 No. 5. *C.*  
No. 10. Op. 17 No. 1. *B.*  
No. 11. Op. 17 No. 2. *Em.*  
No. 12. Op. 17 No. 3. *As.*  
No. 13. Op. 17 No. 4. *Am.*  
No. 14. Op. 24 No. 1. *Gm.*  
No. 15. Op. 24 No. 2. *C.*  
No. 16. Op. 24 No. 3. *As.*  
No. 17. Op. 24 No. 4. *Bm.*  
No. 18. Op. 30 No. 1. *Om.*  
No. 19. Op. 30 No. 2. *Hm.*  
No. 20. Op. 30 No. 3. *Des.*  
No. 21. Op. 30 No. 4. *Cism.*  
No. 22. Op. 33 No. 1. *Gism.*  
No. 23. Op. 33 No. 2. *D.*  
No. 24. Op. 33 No. 3. *C.*  
No. 25. Op. 33 No. 4. *Hm.*  
No. 26. Op. 41 No. 1. *Cism.*  
No. 27. Op. 41 No. 2. *Fm.*  
No. 28. Op. 41 No. 3. *H.*  
No. 29. Op. 41 No. 4. *As.*  
No. 30. Op. 50 No. 1. *G.*  
No. 31. Op. 50 No. 2. *As.*  
No. 32. Op. 50 No. 3. *Cism.*  
No. 33. Op. 56 No. 1. *H.*  
No. 34. Op. 56 No. 2. *C.*  
No. 35. Op. 56 No. 3. *Om.*  
No. 36. Op. 59 No. 1. *Am.*  
No. 37. Op. 59 No. 2. *As.*  
No. 38. Op. 59 No. 3. *Fism.*  
No. 39. Op. 63 No. 1. *H.*  
No. 40. Op. 63 No. 2. *Fm.*  
No. 41. Op. 63 No. 3. *Cism.*  
No. 42. Op. 67 No. 1. *G.*  
No. 43. Op. 67 No. 2. *Gm.*  
No. 44. Op. 67 No. 3. *C.*  
No. 45. Op. 67 No. 4. *Am.*  
No. 46. Op. 68 No. 1. *C.*  
No. 47. Op. 68 No. 2. *Am.*  
No. 48. Op. 68 No. 3. *F.*  
No. 49. Op. 68 No. 4. *Fm.*  
No. 50. (Notre temps No. 2.) *Am.*  
No. 51. *Am.*

## Band II. Nottornos.

- No. 1. Op. 9 No. 1. *Bm.*  
No. 2. Op. 9 No. 2. *Es.*  
No. 3. Op. 9 No. 3. *H.*  
No. 4. Op. 15 No. 1. *F.*  
No. 5. Op. 15 No. 2. *Fis.*  
No. 6. Op. 15 No. 3. *Gm.*  
No. 7. Op. 27 No. 1. *Cism.*  
No. 8. Op. 27 No. 2. *Des.*  
No. 9. Op. 32 No. 1. *H.*  
No. 10. Op. 32 No. 2. *As.*  
No. 11. Op. 37 No. 1. *Gm.*  
No. 12. Op. 37 No. 2. *G.*  
No. 13. Op. 48 No. 1. *Om.*  
No. 14. Op. 48 No. 2. *Fism.*  
No. 15. Op. 55 No. 1. *Fm.*  
No. 16. Op. 55 No. 2. *Es.*  
No. 17. Op. 62 No. 1. *H.*  
No. 18. Op. 62 No. 2. *E.*  
No. 19. Op. 72 No. 1. *Em.*

## Band III. Etuden.

- No. 1. Op. 10 No. 1. *C.*  
No. 2. Op. 10 No. 2. *Am.*  
No. 3. Op. 10 No. 3. *E.*  
No. 4. Op. 10 No. 4. *Cism.*  
No. 5. Op. 10 No. 5. *Ges.*  
No. 6. Op. 10 No. 6. *Esm.*  
No. 7. Op. 10 No. 7. *C.*  
No. 8. Op. 10 No. 8. *F.*  
No. 9. Op. 10 No. 9. *Fm.*  
No. 10. Op. 10 No. 10. *As.*  
No. 11. Op. 10 No. 11. *Es.*  
No. 12. Op. 10 No. 12. *Om.*  
No. 13. Op. 25 No. 1. *As.*  
No. 14. Op. 25 No. 2. *Fm.*  
No. 15. Op. 25 No. 3. *F.*  
No. 16. Op. 25 No. 4. *Am.*  
No. 17. Op. 25 No. 5. *Em.*  
No. 18. Op. 25 No. 6. *Cism.*  
No. 19. Op. 25 No. 7. *Cism.*  
No. 20. Op. 25 No. 8. *Des.*  
No. 21. Op. 25 No. 9. *Ges.*  
No. 22. Op. 25 No. 10. *Hm.*  
No. 23. Op. 25 No. 11. *Am.*  
No. 24. Op. 25 No. 12. *Om.*  
No. 25. *Fm.*  
No. 26. *As.*  
No. 27. *Des.*

## Band IV. Balladen.

- No. 1. Op. 23. *Gm.*  
No. 2. Op. 38. *F.*  
No. 3. Op. 47. *As.*  
No. 4. Op. 52. *Fm.*

## Band V. Polonaisen.

- No. 1. Op. 22. *Es.*  
No. 2. Op. 26 No. 1. *Cism.*  
No. 3. Op. 26 No. 2. *Esm.*  
No. 4. Op. 40 No. 1. *A.*  
No. 5. Op. 40 No. 2. *Om.*  
No. 6. Op. 44. *Fism.*  
No. 7. Op. 53. *As.*  
No. 8. Op. 61. *As.*  
No. 9. Op. 71 No. 1. *Dm.*  
No. 10. Op. 71 No. 2. *B.*  
No. 11. Op. 71 No. 3. *Fm.*  
No. 12. *Cism.*

## Band VI. Praeludien.

- Praeludien No. 1—24 Op. 28  
Praeludium No. 15. Op. 28. *Des.*  
Praeludium No. 25. Op. 45. *Cism.*

## Band VII. Sonaten.

- No. 1. Op. 4. *Om.*  
No. 2. Op. 35. *Bm.*  
No. 3. Op. 58. *Hm.*

## Band VIII. Walzer.

- No. 1. Op. 18. *Es.*  
No. 2. Op. 34 No. 1. *As.*  
No. 3. Op. 34 No. 2. *Am.*  
No. 4. Op. 34 No. 3. *F.*  
No. 5. Op. 42. *As.*  
No. 6. Op. 64 No. 1. *Des.*  
No. 7. Op. 64 No. 2. *Cism.*  
No. 8. Op. 64 No. 3. *As.*  
No. 9. Op. 69 No. 1. *As.*  
No. 10. Op. 69 No. 2. *Hm.*  
No. 11. Op. 70 No. 1. *Ges.*  
No. 12. Op. 70 No. 2. *Fm.*  
No. 13. Op. 70 No. 3. *Des.*  
No. 14. *Em.*  
No. 15. *E.*

## Band IX. Rondos.

- No. 1. Rondo. Op. 1. *Om.*  
No. 2. Rondo à la Mazurka. Op. 5. *F.*  
No. 3. Krakowiak. Grosses Konzert-Rondo. Op. 14. *F.*  
No. 4. Rondo. Op. 16. *Es.*  
No. 5. Rondo. Op. 73. *C* (für zwei Pianoforte).

## Band X. Scherzos.

- No. 1. Op. 20. *Hm.*  
No. 2. Op. 31. *Bm.*  
No. 3. Op. 39. *Cism.*  
No. 4. Op. 54. *E.*

## Band XI. Impromptus.

- No. 1. Op. 29. *As.*  
No. 2. Op. 36. *Fis.*  
No. 3. Op. 51. *Ges.*  
No. 4. Phantasie-Impromptu. Op. 66. *Cism.*

## Band XII. Variationen.

- Là ci darem la mano. Op. 2. *B.*  
Brillante Variationen. Op. 12. *B.*  
Variationen über ein deutsches Thema. *E.*  
Variation aus „Hexameron“. *E.*

## Band XIII. Phantasien.

- No. 1. Grosse Phantasie über polnische Themen. Op. 13. *A.*  
No. 2. Phantasie. Op. 49. *Fm.*

## Band XIV.

### Verschiedene Werke.

- Bolero. Op. 19. *C.*  
Tarantelle. Op. 43. *As.*  
Konzert-Allegro. Op. 46. *A.*  
Berceuse. Op. 57. *Des.*  
Barkarole. Op. 60. *Fis.*  
Trauermarsch. Op. 72 No. 2. *Om.*  
3 Ecossaises. Op. 72 No. 3. 4. 5. *D—G—Des.*  
Trauermarsch a. d. Sonate Op. 85. *Bm.*

## Band XV. Konzerte.

- No. 1. Op. 11. *Em.*  
No. 2. Op. 21. *Fm.*

## Band XVI. Kammermusik.

- Introduktion und Polonaise für Pianoforte und Violoncell. Op. 3. *C.*  
Trio für Pianoforte, Violine und Violoncell. Op. 8. *Gm.*  
Sonate für Pianoforte und Violoncell. Op. 65. *Gm.*  
Grosses Duo (Chopin u. A. Franchomme, Op. 15) für Pianoforte und Violoncell. *E.*

## Band XVII. Supplement.

- II. Pianoforte-Stimme von Carl Mikuli, als Ersatz der Orchesterbegleitung zu:  
Op. 2. Variationen „Là ci darem la mano“.  
Op. 11. **Konzert No. 1.**  
Op. 13. Grosse Phantasie.  
Op. 14. Krakowiak. Grosses Konzert-Rondo.  
Op. 21. **Konzert No. 2.**  
Op. 22. Grosse Polonaise.

Leipzig, Fr. Kistner & C. F. W. Siegel

London, Alfred Lengnick & Co., Ltd.

Die Ergebnisse der Revision dieser Ausgabe sind Eigentum der Verleger.







*con anima*

First system of musical notation for piano, featuring a treble and bass staff. The treble staff contains several measures with fingerings (2, 3, 1, 2, 1, 4, 5, 1, 2, 1, 4, 5, 1, 3) and a mezzo-forte (*mf*) dynamic marking. The bass staff provides harmonic support with chords and single notes.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Second system of musical notation for piano, continuing the piece with various fingerings (3, 5, 5, 3, 2, 3, 1, 4, 5) and a mezzo-forte (*mf*) dynamic marking.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Third system of musical notation for piano, continuing the piece with various fingerings (3, 4, 1, 3, 3, 5, 5) and a mezzo-forte (*mf*) dynamic marking.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Fourth system of musical notation for piano, featuring a tempo change to *a tempo*, a ritardando (*riten.*) marking, and a forte (*f*) dynamic marking. The treble staff shows a change in tempo and dynamics, while the bass staff continues with harmonic support.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Fifth system of musical notation for piano, featuring a forte (*f*) dynamic marking and a crescendo leading to a final flourish. The treble staff shows a series of ascending notes, while the bass staff provides harmonic support.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Sixth system of musical notation for piano, featuring a first and second ending, a ritardando (*riten.*) marking, and a tempo change to *a tempo*. The treble staff shows a change in tempo and dynamics, while the bass staff continues with harmonic support.

Ped. \* Ped. \* Ped. \* Ped. \*



*dolce*

sibl. jag.

The musical score consists of six systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4.

- System 1:** Starts with a *dolce* marking. The right hand features a series of chords and triplets, with a *ten.* (tension) marking. The left hand provides a steady accompaniment. Pedal points are indicated by 'Ped.' and asterisks.
- System 2:** Continues the melodic and harmonic development. The right hand has more complex chordal structures and triplets. The left hand maintains its accompaniment. Pedal points are marked.
- System 3:** The right hand features more prominent triplets and a *ten.* marking. The left hand's accompaniment continues. Pedal points are marked.
- System 4:** The right hand has a series of chords and triplets. The left hand's accompaniment continues. Pedal points are marked.
- System 5:** The right hand features a series of chords and triplets. The left hand's accompaniment continues. Pedal points are marked.
- System 6:** The right hand features a series of chords and triplets. The left hand's accompaniment continues. Pedal points are marked.



First system of musical notation. Treble and bass staves. Dynamics: *poco*, *a*, *poco*, *cresc.*

Second system of musical notation. Treble and bass staves. Dynamics: *f*, *f*, *p*. Includes a triplet in the treble staff.

*Ped.* \* *Ped.* \*

Third system of musical notation. Treble and bass staves. Includes triplets and tenuto marks in the treble staff.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Fourth system of musical notation. Treble and bass staves. Includes triplets in the treble staff.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*, *p*. Includes a complex melodic line in the treble staff with fingerings 1-5 and 2-4.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Sixth system of musical notation. Treble and bass staves. Includes triplets in the treble staff and a *riten.* marking in the bass staff.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



# ERFOLGREICHE KLAVIERMUSIK

**C. Ansorge** M.  
Traumbilder (Erinnerung — Vergangenheit —  
Zu spät) ..... 2.—

**S. Bortkiewicz**  
Lamentations et Consolations  
Heft I (Nr. 1—4) ..... 3.—  
Heft II (Nr. 5—8) ..... 3.—

**M. Enrico Bossi**  
Op. 137. 5 Stücke  
Nr. 1. Präludium Nr. 1. C ..... 1.50  
Nr. 2. Präludium Nr. 2. Es ..... 1.50  
Nr. 3. Intermezzo Nr. 1. Dm ..... 1.50  
Nr. 4. Intermezzo Nr. 2. Ges ..... 1.50  
Nr. 5. Studie, Bm ..... 1.50

**Joh. Brahms**  
Choralvorspiel und Fuge „O Traurigkeit, o  
Herzleid“, für Klavier. Am ..... 1.50

**Teresa Carreño**  
Kleiner Walzer. D ..... 1.50

**H. Cassimír**  
2 Klavierstücke nach Versen aus H. Con-  
radts „Lieder eines Sünders“  
Nr. 1. Abendstimmung. Des ..... 1.50  
Nr. 2. Unruhe der Nacht. Fism ..... 1.50

**F. Draescke**  
Op. 21. Was die Schwalbe sang  
5 lyrische Stücke. (Vision — Traum im Elfen-  
heim — Abschied ohne Ende — Launische  
Fee — Weltvergessenheit) ..... 3.—

Op. 43. Rückblicke  
5 lyrische Stücke (Sturmgedanken — Ruhe  
am Strom — Nur ein Ton — Heimfahrt —  
Seltsame Botschaft) ..... 4.—

**P. Graener**  
Op. 22. Aus dem Reiche des Pan  
4 Stücke ..... 2.—

**Hans Grisch**  
Op. 11. Walzer. A ..... 1.—

**Hans Huber**  
Op. 124. 6 Oktaven-Etuden zum Konzertvortrag  
Nr. 1. Toccata. Dm ..... 1.50  
Nr. 2. Valse-impromptu. H ..... 1.50  
Nr. 3. Romanze. Es ..... 1.50  
Nr. 4. Intermezzo. E ..... 1.50  
Nr. 5. Nachstück. Am ..... 1.50  
Nr. 6. Valse-impromptu. B ..... 1.50

**S. Karg-Elert**  
Op. 17. Bagatellen  
Nr. 1. Humoreske. Dm ..... 1.20  
Nr. 2. Scherzino. G ..... 1.20  
Nr. 3. Kanillene. Des ..... 1.20  
Nr. 4. Impromptu. Hm ..... 1.20  
Nr. 5. Burleske. F ..... 1.20  
Op. 45. Walzer-Szenen. 8 Charakterstücke ..... 4.—

**St. Krehl** M.  
Op. 28. Zwei Sonatinen  
Nr. 1. F. M. 1.50. Nr. 2. Em ..... 2.—  
Op. 30. Drei Stücke  
Nr. 1. Menuett. F ..... 1.50  
Nr. 2. Barkarole. As ..... 1.50  
Nr. 3. Walzer. G ..... 1.50

**J. Lamberg**  
Op. 14 Nr. 1. Valse expressive. As ..... 1.20  
Op. 17. Causeries de Vienne. 5 Stücke ..... 3.—

**A. Longo**  
Op. 18. 6 Stücke  
Nr. 1. Präludium. Des ..... 1.—  
Nr. 2. Rückkehr. Romanze. Des ..... 1.—  
Nr. 3. Scherzino. Bm ..... 1.50  
Nr. 4. Romanze. Des ..... 1.—  
Nr. 5. Mazurka. As ..... 1.50  
Nr. 6. Novellette. Des ..... 1.50  
Op. 19. Romantische Suite Nr. 3. Dm ..... 3.—

Einzel:  
Nr. 1. Präludium. Dm ..... 1.—  
Nr. 2. Romanze. B ..... 1.—  
Nr. 3. Scherzo. Dm ..... 1.50  
Op. 10. Nuptialia. Suite. C ..... 3.—

Einzel:  
Nr. 1. L'Augurio. C ..... 1.—  
Nr. 2. Canto d'Amore. As ..... 1.—  
Nr. 3. Marcia. C ..... 1.50  
Op. 23. Romantische Suite Nr. 4. E ..... 3.—

Einzel:  
Nr. 1. Präludium. E ..... 1.—  
Nr. 2. Romanze. A ..... 1.—  
Nr. 3. Novellette. E ..... 1.50

**E. A. Mac-Dowell**  
Op. 15. Prélude et Fuge. Dm ..... 2.—  
Op. 16. Sérénade. B ..... 2.—

**G. Martucci**  
Op. 76. 3 Stücke  
Nr. 1. Novellette. Es ..... 1.50  
Nr. 2. Nocturno. H ..... 1.50  
Nr. 3. Scherzo. G ..... 1.50

**R. Niemann**  
Op. 37. Scherzo. Gm ..... 2.—  
Op. 38. Träumerei. E ..... 1.—  
Op. 39. Nocturno. E ..... 2.—  
Op. 42. Polonaise. D ..... 2.—  
Op. 44. Intermezzo. Bm ..... 1.50

**Edm. Parlow**  
Op. 26. Vier Stücke  
Nr. 1. Canzonetta. B ..... —80  
Nr. 2. Intermezzo. A ..... —80  
Nr. 3. Toccata. C ..... —80  
Nr. 4. Gigue. G ..... —80

**J. Pembaur**  
Op. 96. 4 Stücke  
Nr. 1. Frühlingsnacht. G ..... 1.—  
Nr. 2. Sommernacht. Des ..... 1.—  
Nr. 3. Herbstnacht. Em ..... 1.—  
Nr. 4. Winternacht. Cm ..... 1.—

**C. Piutti**  
Op. 14 Nr. 1. An der Quelle. A ..... 1.50

**S. Rachmaninoff**  
Op. 3 Nr. 1. Prélude. Cism ..... 1.—  
Op. 3 Nr. 5. Sérénade. Bm ..... 1.—

**J. Raff** M.  
Valse de Juliette de Charles Gounod. G... 2.75

**H. Reinhold**  
Op. 28. 3 Impromptus  
Nr. 1. Esm. Nr. 2. As. Nr. 3. Cism ..... je 2.—  
Op. 50. Valses pittoresques ..... 2.—

**A. Reuß**  
Op. 16. 3 Stimmungen  
Nr. 1. Märchen. D ..... 1.50  
Nr. 2. Trübe Stunden. Gism ..... 1.50  
Nr. 3. Erfüllung. G ..... 1.50

**Jos. Rheinberger**  
Op. 8. Waldmärchen. Konzeriskizze. E ..... 2.—

**M. Rosenthal**  
Studie über den Walzer Op. 64 Nr. 1 von  
Fr. Chopin. Fm ..... 2.50

**Ed. Schütt**  
Op. 16. Deux Morceaux  
Nr. 1. Etude mignonne. D ..... 2.—  
Nr. 2. Valse mignonne. As ..... 2.—  
Op. 20. Six Morceaux  
Nr. 1. Humoresque. Fm ..... 1.50  
Nr. 2. Poème d'amour. D ..... 1.50  
Nr. 3. Scherzino. Em ..... 1.50  
Nr. 4. Chanson friste. Fm ..... 1.50  
Nr. 5. Arabesque ..... 1.50  
Nr. 6. Valse. F ..... 1.50

**O. Singer**  
Op. 9. 3 Stücke  
Nr. 1. Burleske. D ..... 1.50  
Nr. 2. Rêverie fantastique. As ..... 1.50  
Nr. 3. Böhmisch. Es ..... 1.50

**R. Stöhr**  
Op. 26. 6 Konzeri-Etuden  
Nr. 1. D. Nr. 3. C. Nr. 4. Gm. Nr. 5. Bm je 2.—  
Nr. 2. Dm. Nr. 6. Cism ..... je 3.—

**L. Thuille**  
Op. 37. 2 Stücke  
Nr. 1. Threnodie. Bm ..... 1.50  
Nr. 2. Burla. A ..... 1.50

**R. Wetiz**  
Op. 41. Romantische Variationen über ein  
eigenes Thema. G ..... no. 3.—

**L. Żeleński**  
Op. 35. Grand Scherzo de Concert. Es ..... 2.50

**O. Zweig**  
Op. 6. Suite. E ..... 5.—  
Einzel:  
Nr. 1. Präludium. Em ..... 1.50  
Nr. 2. Toccata. A ..... 1.50  
Nr. 3. Scherzo. Cism ..... 1.50  
Nr. 4. Tema con Variazioni. E ..... 1.50  
Nr. 5. Intermezzo. H ..... 1.50  
Nr. 6. Rondo. E ..... 1.50

Op. 8. 12 Deutsche Tänze und Walzer ..... 2.—

**FR. KISTNER & C. F. W. SIEGEL, LEIPZIG**